

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 52—No. 14.

SATURDAY, APRIL 4, 1874.

PRICE { 4d. Unstamped.
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HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Second Appearance of Mdle. Lodi.

THIS EVENING (SATURDAY), April 4, will be performed Verdi's Opera, "RIGOLETTO." Il Duca, Signor Naudin; Rigoletto, Signor Galassi; Sparafucile, Signor Costa (his second appearance); Maddalena, Madame Trebelli-Bettini; and Gilda, Mdle. Lodi (her second appearance).

Tietjens—Trebelli-Bettini—Galassi—and Naudin.

MONDAY, April 6, will be performed Verdi's Opera, "IL TROVATORE." Manrico, Signor Naudin; Il Conte di Luna, Signor Galassi; Azucena, Mdme. Trebelli-Bettini; and Leonora, Mdle. Tietjens.

Third appearance of Mdle. Lodi.

TUESDAY, April 7, "LA SONNAMBULA." Elvino, Signor Naudin; Il Conte Rodolfo, Signor Agnesi; and Amina, Mdle. Lodi.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at eight o'clock, the Opera to commence at 8.30. Prices—Stalls, 2s; dress circle seats (numbered and reserved), 10s. 6d.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from ten till five o'clock.

CRYSTAL PALACE.—This Day (SATURDAY), April 4. TWENTY-THIRD SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. The Programme will include:—Overture, "Paradise and the Peri" (Sterndale Bennett); "Song of Destiny" (Brahms), repeated by special desire; "Lohgesang" (Mendelssohn). Vocalists—Mdme. Lemmens, Miss Katherine Poyntz, Mr. Vernon Rigby. Organ—Dr. John Stainer. Conductor—Mr. MANNS. Stalls, Half-a-Crown.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W.—President, Sir JULIUS BENEDICT.—Founder and Director, Herr SCHUBERTH.—Eighteenth Season, 1874.—The Concerts will take place on the following dates, viz.,—

42nd Concert, Wednesday, April 29.
43rd do. Wednesday, May 27.
44th do. Wednesday, July 1st.

Prospectus is now ready, and may be had on application to Messrs. Duncan Davison & Co., 244, Regent Street, W.; CLARKE & Co., 201, Regent Street; and full particulars from H. G. Hopper, Hon. Sec.

"MY SWEETHEART WHEN A BOY."

MR. ARTHUR THOMAS will sing the above popular Song at Baywater, April 8th; Burdett Hall, April 14th; City, April 15th; St. John's Wood, April 16th.

SIGNOR FOLI begs to announce that he will return to London on May 10th. Address, Grand Hotel, Vienna.

MDLE. MARIE KREBS, Pianist to the King of Saxony, begs to announce that she will visit England this season, arriving in London early in April. All communications to be addressed to Mr. Cuningham Boosey, 2, Little Argyll Street, Regent Street, W.

MISS EMILIE GLOVER, Professor of the Harp and the Pianoforte. Communications for Lessons, &c., are requested to be addressed to 10, Newland Street, Eaton Square, Belgravia.

REMOVAL.

MR. MAYBRICK begs to announce that he has REMOVED to No. 38, Langham Street, Portland Place, W.

REMOVAL.

MISS LILLIE ALBRECHT, Pianist (of M. Riviere's Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Soirées, &c. Communications may be addressed to the care of Messrs. Duncan Davison & Co., 244, Regent Street; or to Miss Lillie Albrecht, at her NEW residence, 38, Oakley Square, N.W.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), April 4, will be performed (second time this season) Verdi's Opera, "LA TRAVIATA." Violetta, Mdle. Hellbron; Flora Bervoiz, Mdme. Anese; Annina, Mdle. Corai; Giorgio Germont, Signor Cotogni; Baron Duphol, Signor Tagliafico; Gastone, Signor Manfredi; Marchese d'Obigny, Signor Fallar; Dottore, Signor Ragner; Giuseppe, Signor Rossi; and Alfredo, Signor Nicolini.

On TUESDAY Next, April 7, Donizetti's Opera, "LA FIGLIA DEL REGGIMENTO." Maria, Mdle. Marimon.

The Opera commences at 8.30. The Box office, under the portico of the Theatre, is open from ten till five o'clock. Pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

CAUTION.—Being in London, and finding that a number of imitations of my now celebrated SHORT IRON GRAND PIANOS are offered to the Public as the genuine Instruments, I think it due to the Musical Profession, Amateurs, and the Trade, to make the following statement:—Nine years ago, after much thought and labour, I succeeded in completing the Short Grand, adopting the cross-string principle of Steinway, to lessen the size, and making many improvements in the sound-board and action; and it is well known to the musical world of Germany that I was the originator of these Pianos. Since that time additional improvements have been effected, the sale has gradually increased, and at the present time I have more than 250 workmen engaged exclusively on their manufacture. The acknowledged superiority of these Pianos to any other description of the same size has caused them to be closely imitated by various makers; and, in one instance, the name "Beethoven Grand," which I originally used as a distinctive trade mark, but have since abandoned, has been adopted; and, with unexampled modesty, the public is now invited to accept the copy as the original, and to consider the genuine as spurious. Among the numerous testimonials I have received (including five medals), I may be permitted to mention that his Majesty the King of Saxony, who takes great interest in Art and Manufactures, and is in addition an excellent musician, honoured my Manufactory with a visit on February 25th last, and was pleased to express his entire satisfaction. The Depot for my Pianos in London is at Mr. FLAVELL'S, 26, North Audley Street, W., where they may be seen in great variety.—ERNEST KAPS. Sole Importer—CHARLES RUSSELL.

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*I LITUANI AT THE SCALA, MILAN.**

To pronounce a judgment on Ponchielli's new opera, one ought to begin with a sackful of notes of interrogation, and I defy any man to reply, with a thorough knowledge of the case and with real conviction, to all the questions which may be asked concerning the merit and the reception of the work. Questions have been expressed, written and printed, of all possible kinds, and the critics, by common consent, have indulged in the most contradictory articles. Three leading questions may be put with regard to *I Lituani*:

1. Were the expectations formed of it legitimate, and had the Public a right to expect from Ponchielli a masterpiece?

2. Was the result a triumph, as some say, or a semi-success, as others pretend?

3. Is the music good or bad?

Let us now answer all three questions with our usual frankness.

First Question.—The expectations of the public were exorbitant and excessive, just as the success, the enthusiasm, and the frenzy for *I promessi Sposi* at the Teatro dal Verme were excessive. It is easy to fall from an excess into its opposite, and the opposite excess was nothing more nor less than having judged *I Lituani* as if it were a question for Ponchielli of life and death. In the same way that the Milanese decreed the triumph of *I promessi Sposi*, they afterwards decreed that if Ponchielli did not make *I Lituani* such a masterpiece as to drive them all mad, he would be irredeemably lost. Now it might easily be proved that Ponchielli could not thus easily extemporize a masterpiece; masterpieces are written when a man feels in the right vein, and not when he is ordered and commissioned by the worthy public to do so. Ponchielli wrote, instead of a masterpiece, a fine opera, and the fact of his not obtaining a triumph does not mean that he is irreparably lost, and that he ought not to write other scores.

Second Question.—There has not been for ten years an opera so much applauded at the Scala as Ponchielli's *Lituani*. *Il Guarany*, by Gomez, without the phrase of the tenor and without the chorus of the *Aimoré*, would have been a failure; Marchetti's *Ruy Blas*, without its *dolce voluttà* would have met with the same fate. Yet these two operas have made the round of all the theatres in Italy.

I do not say that all the applause bestowed on *I Lituani* was enthusiastic, nor that all the calls for the composer were spontaneous and unanimous. But there were certain pieces really received with rapture, and they were sufficient to constitute a success, and possibly ensure the future of the opera. To this must be added the fact that, instead of diminishing, the success goes on increasing every evening, and that the last act, which was badly performed and not properly listened to, the first evening, is the act which, in my opinion, will decide the public in favour of the music.

Third Question.—The music possesses a quality which may be transformed into a capital defect: that of being written with a degree of erudition superior to the intelligence of the worthy public, and with a conscientiousness which shocks the nerves of all those easy-going individuals who want to understand everything at once, and who grow angry when the few pronounce beautiful that which is not evident to the many. This is not Ponchielli's fault; it is the fault of the epoch in which he is condemned to write, an epoch of anarchy in men's tastes and opinions. Nobody knows what is wanted; people make a noise about melody, motives, and cantilene, yet, when certain composers appear with no end of pretty things, the public reply with shrieks, hisses, baked apples, and cabbage-stalks, while, if Wagner tries to give his *Lohengrin* or *Tannhäuser*, matters are even still worse.

Ponchielli, knowing music very well, and feeling irresistibly attracted to the new school, has run the risk of wearying the public, but he has done so with talent and with courage, frequently exhibiting genuine inspiration.

Let us see now which pieces in *I Lituani*, besides having secured the applause of the public, merit, also, the praise and the serious consideration of criticism.

The overture is fine, rapid, and effective, but not very new;

as regards its form, it is identical with the overture of *I promessi Sposi*; in colouring, it bears a great resemblance to the overtures of *I Vespri Siciliani* and *La Forza del Destino*.

In the Prologue there are some good pieces. The prayer for voices alone, with a solo for the soprano, is a piece which might be written by a deserving pupil of the Conservatory, though there is inspiration in it. The quartet immediately following is one of the best pieces in the opera; the chorus which dies away, while the voices are singing a beautiful melody, is very effective. The two duets which terminate the Prologue have the defect common to all the pieces in the work, namely: that of being too long. Still they contain some fine phrases, and much dramatic colouring.

The First Act is admirable from beginning to end. The introduction is something stupendous with its combination of the four choruses, the organ, the military leaders who are cursing, and the Lithuanian prisoners who are lamenting. The Teutonic march is descended in a direct line from that in Wagner's *Tannhäuser*. The romance of the baritone is calculated to satisfy those who hunger for melody, and Pandolfini sings it with the most delicate expression. In the following duet between soprano and baritone, there is a *crescendo* in the orchestra, when the two brothers recognize each other, which sent the public raving, and had to be repeated the first night. Here again there is a touch of Wagner, and many recollected the arrival of Lohengrin with his swan. The cabaletta is not worth much.

There is a falling off in the Second Act, which is heavy. It begins with a chorus of minstrels, rather pretty and old. Then comes a trio: "Zitto, zitto, piano, sotto voce, andiamo, giuriamo, partiamo." . . . of the usual pattern.

The scene changes. Grand hall in the castle of Marienburg; grand banquet, drinking song, ballad, and concerted piece at the end. All stupendous music. The Minstrel's ballad is Spanish in character; Arnold's *Canzone* is a burst of patriotic rage. The grand architectonic finale concludes with a motive in unison, of the kind which the public pretends to like, and yet when the composer serves them up one hot—they will have nothing to do with it.

On the first evening, the Third Act did not please, as it was not understood, because the artists were prostrated with fear and fatigue. It contains fine situations well expressed by the music. The public is now beginning to like Aldona's air, the duet between the tenor and the soprano, and especially Corrado's death, the music of which is really inspired and effective.

I forgot Ponchielli's instrumentation, which is truly superior to that of the other young composers of the day, not excluding the author of *I Goti*.

* * * * *
The *mise-en-scène* was good, and would have been better but for a scenic artist who paints with a broom, confounds snow with milk and honey, and manufactures Gothic houses resembling Nuremberg toys.

Signor Magnani has a prodigious facility for two things; for daubing his scenes on canvas, and for coming forward when he supposes they are applauded; he leans against a wing all the evening, and, directly he hears a shuffling of feet, he takes it for applause, and flies out like a watch-spring. Signor Ponchielli had twenty-five calls the first evening; had he followed Signor Magnani's system, he would have had at least a hundred.*

BRUSSELS.—Mlle Louise Singalée has appeared in *Mignon* at the Théâtre de la Monnaie.—The success of *Giroflé-Girofla* at the Alcazar goes on increasing every evening, and Giroflé's air, the chorus of Pirates, Marasquin's arietta, Mourzouck's song, the finales, and the grand duet, regularly bring down the house.

VENICE.—A project is on foot for acquiring the Teatro Rossini from its present proprietors, Signori Gallo, and for altering, or, indeed, almost re-building it, according to the plans of the Cavaliere Scala. The estimated cost is 350,000 lire, of which more than 200,000 are already subscribed.—The "Viennese Ladies" have given one concert here. Most persons are delighted with their appearance, but few go into raptures over their performance.—A new ballet, *Il Sogno di un Vaino*, by Signor Magri, has been withdrawn after three representations.

* These observations on Signor Magnani must be taken *cum grano salis*, or rather must be looked upon as a pinch of the Attic salt in which our facetious contemporary so often indulges.—TRANSLATOR.

* Abridged from *Il Trovatore*.

MEMORIES OF PAREPA.

BY DEXTER SMITH.

Perhaps a few personal recollections of the late Madame Parepa-Rosa will not be without interest to the thousands who cherish her memory, and who cannot realize that she has for ever passed away.

Parepa's second series of concerts in America were given in Boston. Happening to be in the music-store where the tickets were being sold, one day, she sat at the counter looking over the latest publications, when a tall, cadaverous Yankee from the back-woods approached the ticket-seller and enquired—"Dew yeou sell them air Paripper tickets here?"—"We do," was the reply—"Does she sing by ear or by note?" was the next question, but all further conversation was drowned in laughter, in which the great *prima donna* most heartily joined. Upon one occasion when she was to sing in a New England city, a few miles from Boston, the crowd at the ticket-office—which was in a small music-store—was so large that every pane of glass in the counter was broken. The poor shop-keeper was in a state of terrible anxiety, and feared that he should lose his entire stock, when a large, dignified lady walked into the store, and, seeing the condition of affairs, she restored harmony by telling the shopman that she would see that he should suffer no loss, and by her very presence quieting the entire assemblage. It was Parepa. At the first Jubilee held in Boston this great singer was one of the principal features, as is well known. After one of the concerts, at which she had held the audience of fifty thousand people spellbound with her grand interpretation of "Let the bright Seraphim," she was congratulated by a friend upon her wondrous singing. "Not to me does the praise belong," modestly and sincerely replied the artist, "but to my Maker, who gave me the talents I possess." Her constant good nature was one of her fortunate heritages, and she had the happy faculty, through her strong magnetism, of producing harmony from discord. On one occasion a pompous and troublesome artist refused to perform a piece because it was "placed too near the beginning of a programme." "Never mind," said Parepa, "I will change places with him, which she did, receiving immense applause, and she never found that artist troublesome again, for he saw and appreciated her disposition to yield a little for the general good. She pronounced the Boston Handel and Haydn Society the best choral organization in America, and she assured the writer that she took greater pleasure in singing with that body than with any other. She regarded the members, nearly one thousand in number, almost as personal friends. One day, at rehearsal, she inquired why a temporary flight of stairs were placed in front of the stage. "They are expressly for your use," was the answer. She quickly and smilingly answered: "I declare I won't sing unless I can come in with the rest of the girls."

On the last day of her farewell visit to Boston, as the writer was making a friendly parting call, the *prima donna* very warmly expressed her admiration of Boston, which city she considered her home when in America, and said that she hoped some day to return here and establish an opera house of her own, where she could give opera four months in the year, for four nights of the week. "Then," she continued, "I can reside in Boston during the winter and make occasional concert tours throughout the country." Alas! that the artist's hopes could not have been realized. During this interview, Parepa sang several songs (Carl Rosa playing the accompaniment). I was not the only auditor, for the corridor of the hotel was crowded with the servants. These songs had been set to music by her husband, who was too modest to publish them, thinking that the works did not possess sufficient merit. "What would you do with the little man," she archly inquired, "if he would not follow good advice?" Her strong, unwavering devotion to her husband and graceful deference to his wishes were noticed by all who were intimately acquainted with the happy pair. "What is the use of having a husband?" she would ask, "if he is not to tell his wife what to do, and then let her do just as she pleases?" She always desired to pet every child who came near her, and several times she almost frightened their mothers by pretending to carry away "the little darlings." She was generous-hearted to a fault. She gave thousands of dollars in charity without the knowledge of the world, and nothing annoyed her more than to have her good

deeds heralded. Many a manager has occasion to bless her memory, and many an artist dates success from her encouragement. In her death not only has music, but humanity, lost a friend.

BRAHMS' SCHICKSALSIED.

The *Circle* has some appreciative remarks upon the novelty of the last Crystal Palace Concert. Our young contemporary says:—

"The new composition above referred to was heard by a crowded audience at the Crystal Palace with deep and earnest attention, and was received with the appreciation and applause it justly merits. We must candidly confess that the 'Song of Destiny,' most perfectly executed by chorus and orchestra, under the able direction of Mr. Manns, is the first important composition by Brahms to which we can conscientiously award unqualified approval. It is a work of high and perfectly-cultivated talent, if not genius, bearing in many parts the stamp of original and profound thought.

"The text is from a poem by Holderlin, a promising young poet of Germany, who, after a sad life, died insane in 1843. Translated by the Rev. J. Troutbeck, we have the following: *Adagio*—'Far in yon region of light, where pleasures fail not, wander the spirits blest: breathed on by airs of glory, bright and divine, like a harp when a master-hand wakes it from silence. Free from care, like a babe that is sleeping, are they in heaven that dwell. Pure and lowly, as half-opened blossoms, in those fields of light they ever bloom; and in bliss are their eyes still gazing on clearness, calm and eternal.' *Allegro*—'But man may not linger, and nowhere finds he repose; we stay not, but wander, we, grief-laden mortals, blindly from one sad hour to another, like water from cliff unto cliff ever dropping; blindly at last do we pass away.' From the foregoing may be gathered the character of this charming work. It opens with an orchestral symphony of twenty-eight bars, *adagio*, in which many beautiful instrumental effects are discovered. The altos then commence, very simply, with rich accompaniment, and are immediately joined by the full choir in subdued tones of unlooked for modulations, but not unnatural. The whole movement is calm and devotional, and ends with six bars of chorus, *pianissimo* and unaccompanied, to 'Gazing on clearness, calm and eternal,' leaving on the mind of the hearer a sensation of celestial repose. An *allegro* movement in 3-4 time and *forte* musically illustrates the restless worldly condition of man. 'Blindly from one sad hour to another' is most appropriately expressive. 'Like water from cliff unto cliff ever dropping' is described pictorially by full *forte* chords falling at the beginning, end, and middle of bars containing three crotchets. The exciting effect of this may, by a musician, be imagined. An orchestral interlude of a few bars leads us to a clever piece of 'imitation' in the vocal parts, commencing with the bass voices and leading upwards to the sopranos. The fugal subject is afterwards reversed, beginning with the altos. We have again agitation and restlessness. This is succeeded by a termination unsurpassed for exquisite repose: 'At last do we pass away—away—away.' Voices become less, sounds diminish, imperceptibly do they die away, and the orchestra takes up the tale in the major key of C, and leads us, in imagination, with delicious harmonies, to the regions of everlasting bliss. Herr Brahms, by this short orchestral and choral composition, has vindicated his title to high consideration."

Again the daisy decks the green,
Again the violet blows,
The drooping lily once again
Vies with her friend the rose.
Again the perfume I inhale
From Flora's scented bowers,
And while I wander all unseen
Hold converse with the flowers.
Sweet flowers, fair flowers, I love you well!
How sweet each tint and shade!
But, flowers, what is the tale you tell?—
Ah! that you soon will fade.
So fade our pleasures and our joys,
Our hopes, too, soon deceive:
They, faithless, lure us for awhile
Then mock us when they leave.—S. P. H.

GENOA.—The new opera, *Salvator Rosa*, by Signor Gomez, has been produced with decided success. The composer was called on 36 times, 31 during the opera and 5 at its conclusion, with Signor Ghislanzoni, the author of the libretto. The principal artists were all much applauded. Orchestra and chorus very good.

HER MAJESTY'S OPERA.

Owing to the indisposition of Signor Agnesi, *Semiramide*, announced for repetition on Tuesday week, was withdrawn, and the *Trovatore* substituted in its place. About Verdi's still popular opera and its present "cast" at Drury Lane we have already spoken. On Thursday week the American *prima donna*, Mdle. Alwina Valleria, who, in Lady Enrichetta (*Marta*), made a favourable impression last year, appeared as the heroine of Donizetti's *Lucia di Lammermoor*, and was well received. This young lady, who studied singing in the Italian style under Signor Ardit, and who has won recognition from the not easily satisfied public of Milan, shows decided improvement, both in the command of her vocal resources, which are considerable, and as an actress. She has evidently profited by studying, and further experience will bring her nearer to the goal which, as an artist, it must be her ambition to reach. She was applauded in the opening *cavatina* ("Regnava nel silenzio"), the duet with Edgardo (Act I), and the duet with Enrico (Act II). But the scene in which her qualities shone most conspicuously was that of the signing of the contract. Here she displayed feeling, and a true insight into the purport of the dramatic situation. The increased strength and matured quality of her voice were especially remarked in the "*morceau d'ensemble*" that follows the unexpected apparition of Edgardo—the well-known "*Chi mi frena*," which, admirably given by all concerned, chorus and orchestra included, obtained a loud encore. In the scene of the madness of Lucia there were also excellent points; and the approval of the audience was expressed in hearty applause and a general "call." Let us hope that this warm tribute may not persuade Mdle. Valleria that she is already perfect, or, in fact, that she has not a great deal to learn, but rather induce her to work with increasing perseverance. She is endowed with all the requisite means; and, with youth and personal comeliness in her favour, it depends solely on herself to make the best of them. Signor Galassi, as Enrico Aston, was thought much more of than on the evening of his *début* as the Conte di Luna. Perhaps the music of Donizetti suits him better than that of Verdi. At all events he advanced a step forward in general opinion; and with such a voice as he possesses (which would serve him better if he would not force the upper notes), and such a stage presence, accompanied by a fair dramatic instinct, he ought to progress, and that rapidly. About the Edgardo of Signor Naudin it is almost unnecessary to speak. His voice may not be what it used to be, but his art is always there; and he stands before us as one who has profited well by long experience. This ready and versatile artist is, in his way, invaluable to a manager. The smaller parts of Arturo, Raimondo, and Normano, were allotted to Signors Rinaldini, Campobello, and Casaboni. Often (too often) as *Lucia di Lammermoor* is heard, there is always some charm in it; and few can deny that the *finale* to the second act is one of the most strikingly dramatic concerted pieces in modern Italian opera.

The opera on Saturday was Beethoven's magnificent *Fidelio*. The house was crowded in every part, and in the Royal box were the Prince and Princess of Wales. Mdle. Tietjens did honour to her illustrious visitors; for never, perhaps, since she first essayed the character in Italian, at Her Majesty's Theatre, has she sung more finely or more vividly presented the *beau idéal* of Beethoven's devoted wife. She seemed inspired all the evening, from the great *scena*, containing the "Invocation to Hope," to the last *finale*. In the scene of the dungeon, where Leonora has to aid Rocco in digging a grave for her husband, who lies stretched upon a pallet before her, Mdle. Tietjens surpassed herself, which is saying no little when we bear in mind that she is now not merely the greatest *Fidelio*, but almost the only possible *Fidelio* on the stage. Her performance was thoroughly appreciated and enthusiastically applauded throughout. The subordinate part of Marcellina was intrusted to Mdle. Bauermeister, who gave her single air with charming unaffectedness. Signor Urlo, as Florestan, took us somewhat by surprise. In the soliloquy of the dungeon scene, especially in the last movement (the suggestive oboe accompaniment being admirably performed by M. Dubrucq, from the Crystal Palace), he was both earnest and impressive. Signor Agnesi's illness caused the part of Pizzaro to be undertaken by a substitute; and, under the circumstances, it is only just to say that Signor Catalani (a Spaniard, if we are not misinformed) deserves credit

for his endeavour to fill the place of so competent an artist in a task so responsible. Herr Conrad Behrens, the new Rocco, was an unquestionable success. He looks the rough but honest-hearted gaoler well, and has a dramatic conception of the character, which he successfully carried out. Since the days of Herr Formes we have rarely witnessed a more truthful impersonation. Further than this, Herr Behrens, who has a voice precisely suited to the music, sings and declaims it—as might be expected from a German born—with all the traditional force. We are mistaken if we do not hear more of this gentleman. Signor Rinaldini (the only Italian in the cast) was a more than respectable Jacquino, and sang his part of the famous quartet in the first act (encored, as usual) with Mdle. Tietjens, Mdle. Bauermeister, and Herr Behrens, extremely well. Signor Campobello, as the avenging minister, was all that could be wished. *Fidelio*, we need hardly remind our musical readers, was originally produced with spoken dialogue, Beethoven only having written accompanied recitative for some of the most impressive situations, such, for example, as the opening of the dungeon scene. In Italian Opera, however, recitatives, either "*parlante*," as in the *Nozze di Figaro* and the *Barbiere*, or "*accompanied*," as in *Semiramide*, are indispensable. So, in 1851, when *Fidelio* was given for the first time in Italian at Her Majesty's Theatre, under Mr. Lumley's direction (with Sophie Cruvelli as the heroine), recitatives were added by the late Mr. Balfe, just as in the same year, when Madame Castellan played *Fidelio* at Covent Garden, recitatives were added by Sir Michael Costa. Those chosen for Saturday night were the recitatives of Balfe. These are masterly, and welcome, not only on account of their own intrinsic merit, but because they are throughout in entire subordination to the sentiment of the music by which Beethoven has made a simple story of conjugal fidelity immortal. Two of the four overtures composed for this unique opera were played on Saturday, the second of which (the great *Leonora* in C) so superbly that, in obedience to tumultuous and prolonged applause, Sir Michael Costa was obliged to repeat it from the beginning, and the second performance was even better than the first. Such a reception of *Fidelio* encourages a hope that it may be heard this season oftener than has been the case of recent years.

The operas performed during the week have been *Norma*—with Mdle. Tietjens—Tuesday night, and *Fidelio*, Thursday. *Rigoletto*—for the second appearance of Mdle. Lodi—is announced for this evening. In *Norma* Signor Perkin, the American bass, was to make his *début* on the London boards, as Orovoso, the High Priest of the Druids; but he appears to have changed his name to "Costa."

ST. PAUL'S CATHEDRAL.

Last year the experiment of giving Bach's great *Passion* in its complete form, with orchestra, in St. Paul's Cathedral, was attended with such results that its repetition on Tuesday night as the main feature of the "order of service on Tuesday in Holy Week" was generally anticipated. No greater proof of the strong hold this most noble work has taken could be adduced than the appearance presented by the interior of the Cathedral on this occasion. As soon as the doors were open the vast edifice was thronged. The services of Dr. Stainer, who conducted, proved invaluable. The orchestra, consisting of fifty-four instrumentalists, was efficient; while the chorus numbered no less than 350 voices, from various metropolitan choirs and also from those of Canterbury, Windsor, and Christ Church, Oxford. The effect produced by the volume of tone emanating from this large body of singers was grand, and the steadiness with which they gave the chorals that form so prominent a feature in the work proved the zeal of the choristers. The soloists were Messrs. Winn, Kerringham, Thornton, Delacy, and Hoscroft. The soprano and contralto numbers were rendered by boy choristers. The piano-forte accompaniments were intrusted to Mr. Frederick Walker, and Mr. George Cooper presided at the organ. Prior to the *Passion*, a preliminary form of prayer was chanted by the officiating clergyman and the choir. The demeanour of the congregation showed how deeply was felt the beauty of the service; and a striking feature was the "short pause" set apart in the middle of the *Passion* for private prayer. So hushed was the assemblage during those few minutes that the silence became impressive in its intensity.

SATURDAY POPULAR CONCERTS.

(From the "Daily Telegraph," March 30.)

These concerts came to an end for the present season on Saturday last, though, judging by the numbers and enthusiasm of the audience, they might have gone on without the slightest fear of wearying the public. Mr. Arthur Chappell's experiment of a regular series of Saturday performances has thus proved a gratifying success, and already the "Monday Populars" are rivalled in importance by their vigorous offshoot. This is a matter for special congratulation, because it affords the best evidence of an improved musical taste, while ministering to still further development. Saturday's programme began with the *Otteto* of Mendelssohn, a wonderful work whichever way considered, but almost miraculous when looked at as the creation of a boy of fifteen. It is immensely popular in St. James's Hall, and the director could have chosen nothing equally attractive for his "benefit" outside a limited list, comprising the septets of Hummel and Beethoven, the clarinet quintet of Mozart, the "Kreutzer" sonata, and the *otteto* of Schubert. Played in well-nigh irreproachable fashion by MM. Joachim, Ries, Pollitzer, Wiener, Straus, Zerbini, Daubert, and Piatti, it made a great effect, though the customary encore of the delicious *scherzo*—which Mendelssohn himself loved, or he would hardly have adapted it for his symphony in C minor—was not insisted upon. After the *otteto* came the sonata in D minor by Veracini, which Signor Piatti's matchless execution has now made thoroughly popular. Its three movements were once more played by the great performer to absolute perfection, and at the close Signor Piatti was recalled amid unanimous applause. The pianoforte sonata was well chosen, and thanks are due to Mr. Franklin Taylor for reviving, after a lapse of ten years, Haydn's remarkable work in E flat (Op. 17). Nothing more indicative of the boldness of Haydn's genius could have been brought forward; the freak which puts the middle movement in E major, while the others are in E flat, forming only one of many striking peculiarities. Mr. Taylor played the sonata with admirable precision, clearness, and intelligence, and in a manner quite free from the objectionable qualities commonly associated with "higher development." Haydn himself would have been satisfied with his English interpreter, and the old master, as everyone knows, had a special horror of clap-trap in any form. The concert ended with Bach's Concerto in A minor for violin (Herr Joachim), the orchestral accompaniment being given to a double quartet of strings. On several previous occasions we have noticed this work as it deserves. Enough, now, that it received the tribute of applause which such music has a right to demand. The vocalist was Miss Antoinette Sterling, who sang an impressive air from Bach's cantata, "Gottes Zeit ist die allerbeste Zeit;" a charming song by Wagner, "Schlaf ein, holdes Kind," and one by Rubinstein, which she was called upon to repeat.

This evening the last concert of the Monday series will take place, for the benefit of the director, Mr. A. S. Chappell, who, as usual, announces a programme of exceeding interest. Nearly all the principal artists engaged during the season will appear, and among the many attractions of the "scheme" are Brahms' Hungarian Dances, arranged for violin and piano by Herr Joachim, and a set of variations on a pathetic melody by Schumann, from the same gifted pen. We recommend all who doubt whether such a thing as great musical genius now exists to go and hear the variations, of which it may confidently be said that they are worthy of Beethoven himself. Mr. Santley will sing, and the famous Swedish Ladies' Vocal Quartet, fresh from Continental triumphs, will make their first bow to an English audience.

We cannot dismiss these concerts without acknowledging a debt of gratitude to Mr. Chappell for the manner in which he has distinguished a spirited season by the production of new works. A list of the novelties will speak more eloquently in the director's praise than any word of ours, and we give it accordingly: Chopin's sonata, G minor, piano and violoncello; Rubinstein's sonata, piano and violoncello, D major; Schumann's Kreisleriana, piano solo; Bennett's *Maid of Orleans*, piano solo; Schumann's trio in F, Op. 80, piano, violin, and violoncello; Saint-Saëns's sonata, C minor, piano and violoncello; Schubert's sonata in E flat, Op. 122, piano solo; Molique's Trio in B flat, Op. 27, piano, violin, and violoncello; Brahms' pianoforte quartet, G minor, Op. 25; Onslow's quintet, G minor, Op. 74; Rubinstein's trio, B flat, Op. 52, piano, violin, and violoncello; Rheinberger's piano quartet in E flat, Op. 38; Veracini's *adagio assai, allegro assai*, and *aria schiavona*, violoncello, and piano; Raff's trio in F major, Op. 112, piano, violin, and violoncello; Beethoven's sonata, C major, Op. 102, piano and violoncello; Haydn's quartet in D major, Op. 17, No. 6, for strings;

Bach's sonata in G minor, for violin alone; Schumann's sonata, G minor, Op. 22, piano solo; Bach's sonata, B minor, for piano and violin; Tartini's sonata for violin, in G major; Brahms' variations in E flat, for four hands, on one piano. These twenty-two previously unheard compositions will make the season of 1873-4 memorable in the history of the Monday Popular Concerts. Now let us do another act of justice, and acknowledge the assistance rendered, in connection with the novelties, by Mr. Chappell's able analyst and annotator. Sufficiently technical for the connoisseur, while sufficiently "popular" for the unlearned amateur, the programme books have done immense service throughout the season.

(From the "Times," March 31.)

The entertainment last night, the 34th and last of the present series, and the 436th since the Popular Concerts were first started, was for the benefit of the director, Mr. Arthur Chappell, who has conducted them from the beginning with so much spirit and ability. In accordance with custom on these annual occasions, the programme was much longer and much more diversified than usual. Most of the leading artists who had appeared in the course of the season were engaged, and something more or less important was allotted to each of them. How great was the attraction was proved by the enormous audience which flocked to St. James's Hall and crowded it in every part at an early hour. It would occupy too much space to criticize such a concert in detail, nor is it necessary, inasmuch as each and every performance was excellent in its way. There was, however, one novelty which, not merely because it was a novelty, but because it was a novelty of peculiar interest, demands a special notice, however brief. We refer to the part-singing of the four Swedish ladies, Mlles. Hilda Wilderberg, Amy Aberg, Madame Maria Pettersson and Mdlle. Wilhelmina Soderlund, who have recently been earning golden opinions in Brussels and in Paris. This is by no means surprising, inasmuch as their singing, after its manner, approaches very nearly to perfection. Their voices—two sopranos, mezzo-soprano, and contralto—blend delightfully; their intonation is faultless, and the *ensemble* leaves absolutely nothing to desire. The Swedish ladies gave several part-songs, one of which—the "Maid"—is identical with that introduced by M. Ambrose Thomas in the last scene of his *Hamlet*—the scene of Ophelia's madness. This, like all the others, was listened to with delight by the audience, who applauded their new visitors with the utmost heartiness. At present it would be superfluous to say more; the fair Swedes are pretty sure to be heard often during the season.

And now for the rest of the programme—the *bona fide* "Monday Popular" part of it. The first piece was Mozart's Orphean quintet in G minor, for stringed instruments, played by MM. Joachim, Ries, Straus, Zerbini, and Piatti. Mr. Santley followed with the well-known air, "Nasce al bosco," from *Ezio*, Handel's 25th Italian opera. Then came Signor Piatti, with two movements from a violoncello sonata by Veracini, accompanied by Sir Julius Benedict, heard for the first time, and certainly not for the last, at the Monday Popular Concerts. After this Mr. Hallé and Madame Norman-Néruda played the air with variations from Mozart's sonata in F, for pianoforte and violin, the next instrumental piece being Schubert's *Impromptu* in B flat, for pianoforte *solus*, of which Mr. Hallé took charge. This ended the first part of the concert. The second began with a very interesting novelty in the shape of some variations by Johannes Brahms upon the last melody composed by Schumann, arranged for two performers on the pianoforte. These were intrusted to Miss Agnes Zimmermann and Mr. Franklin Taylor. Herr Joachim followed with the same three "Hungarian Dances," by Brahms, which he lately introduced with so much success at the Crystal Palace, and to which, as at the Crystal Palace, he was compelled to add a fourth, his accompanist at the pianoforte on the present occasion being Miss Zimmermann. The concert came to an end with J. S. Bach's splendid concerto, in D minor, for two solo violins with accompaniment of stringed instruments, the solo players being Madame Norman-Néruda and Herr Joachim, the stringed orchestra (violins, tenors, violoncellos, and double bass) being represented by MM. Ries, Pollitzer, Wiener, Zerbini, Straus, Zerbini Junr., Daubert, Piatti, and Reynolds. How all these pieces were given it is needless to say; how they were listened to and applauded may be easily imagined. The audience was quite as enthusiastic as it was numerous, everybody was called back to the orchestra after every piece, and, as everybody deserved the honour, it is useless to make distinctions.

The season just ended has been one of unusual enterprise. Upwards of twenty hitherto unknown compositions were introduced, besides some quartets

of Haydn never previously heard in St. James's Hall. Thus the equilibrium was fairly maintained. The season began with the wonderful sensational playing of Herr Doctor von Bülow, and finished with the quiet mastery of Herr Joachim, the most conscientious, no less than the greatest artist in the world.

CRYSTAL PALACE OPERAS.

The two Italian Opera companies are playing to crowded houses, but there is no house in London for English Opera; and they who would make themselves acquainted with the works of Balfe and Wallace must take a journey to Sydenham; where, thanks to the enterprise of the Crystal Palace managers, English Opera finds a temporary home. Five English operatic performances have recently been given at the Palace with successful results; the stalls and reserved seats being on one or two occasions completely filled, and the audiences averaging over 4,000 persons.

Miss Rose Hersee was engaged for five representations, and the announcement that she would make her *reentrée* in English Opera in the character of Maritana proved to be highly attractive. Miss Hersee has not sung in opera, in or near London, since her operatic tour in America. During the long secession, from professional exertion, of the lamented Mme. Parepa-Rosa, Miss Hersee occupied her place as first *prima donna* of Mr. Carl Rosa's opera troupe during a tour which lasted from August to February last, and extended to Ireland and Scotland. From time to time accounts reached us of the provincial successes of the popular little *prima donna*, and great interest was felt, in her expected appearance at Drury Lane during the month of March, under the management of Mr. Carl Rosa. The untimely death of Madame Rosa broke up the arrangements, and deprived Miss Hersee of an opportunity of showing to her Metropolitan admirers the artistic progress which she has made in the last three years.

Miss Hersee's appearance as Maritana was a genuine triumph, and led to its repetition. She also sang in the *Bohemian Girl* and in the *Rose of Castille*, and on each occasion the large opera theatre of the Crystal Palace was crowded to excess, and she was enthusiastically applauded. She returns to us a finished operatic artist, with equal power in pathos and comedy; and with greatly increased volume of voice. Her execution of florid music is admirable, and she is an artist who can worthily support the reputation of English operatic art.

KASHGAR LAND.

(Extract from a letter.)

At our ceremonial visit to the Governor, our Camp Sergeant, who is a piper in the 92d Highlanders, appeared in all the splendour of an unbreeched Scot. It certainly was the first introduction of the kilt, so far as the Dadkiwah was concerned. On our departure he was reported to have said that he felt very much for the gentleman who had apparently forgotten to put on his trousers, but that he hoped nothing in his own behaviour had called attention to the omission. A full explanation was made; but still, when, on the following morning, he expressed a wish to hear the pipes, we were told privately that it might be advisable for the sergeant to cover his legs. His Excellency however, was of opinion that the uniform of the Gordon Highlanders might figure in any palace with credit to the wearer, and prejudice gave way, the music of the pipes being pronounced of the very first order by the entire Court of Yarkund. As a return compliment, the Dadkiwah's band came over to perform at our quarters. This consisted of two reed instruments, to which it would be difficult to attach a name intelligible to European readers, and a most unhappy tom-tom, the combination of sounds produced by the performers being the reverse of harmonious.

Among the wonders of the West to be displayed to these Mahomedanized Chinese a piper of the Gordon Highlanders had been included, and the costume and performance of this military musician excited equal surprise and admiration. It is not altogether strange that the music of the bagpipe has a fascination for Asiatics beyond all other harmonized sounds. Some years ago one of the Princes of Rajpootana was so enraptured with the band of a Highland corps stationed in India that he offered lavish salaries to pipers who might be induced to leave Scotland and take service in his household, and a similar impression appears to have been produced on the Court of Yarkund.

To Sutherland Edwards, Esq.

PHILHARMONIC CONCERTS.

In its sixty-second year, the oldest of our musical institutions shows all the vigour of youth, and all the enterprise of that stage of life wherein the mind is least wedded to traditions of the past and most attracted by novelty *per se*. The list of works put forward in the prospectus of the season, which began on Wednesday last, would do honour to any young society eager to win a name by the catholicity of its taste and the energy of its operations. Can it be the old Philharmonic which bids us look for such a host of new or unfamiliar things?—which promises, in addition to works by greater masters, selections from Rheinberger, Raff, Lachner, Brahms, and Wagner? Indeed, it is that venerable body, and under much the same direction as in the sleepy days not long gone by. We now see that the change which took place three or four years ago was no mere flash from a dying flame, but a permanent revival having its ultimate effect in the re-establishment of the Philharmonic Society at the head of English music, and as the worthy representative of English musical culture. The programme of the opening concert, which took place, as usual, in St. James's Hall, was wholly devoted to selections from the works of accepted masters. It does not follow that, therefore, novelty was absent; because, unfortunately, too many compositions bearing honoured names are even yet sealed to all but students of the art. The first item in Wednesday's list presented a case in point. How many amateurs know anything at all of Handel's concertos, even of the twelve "grand" examples written in 1739, and ever since regarded as among the finest proofs of the old master's genius? Practically these works are as strange as music penned but yesterday; and when Mr. Cusins lifted his *bâton* to conduct the Concerto in A (No. 11) the Philharmonic audience were situated exactly as the audience who, more than a hundred and thirty years ago, first listened to it in the Theatre Royal, Lincoln's Inn Fields. Whether the music found as many admirers, and had as warm a reception, is a query not easily answered, for the scant musical records of the past century supply no means of comparison. Enough that the amateurs of 1874 showed a keen appreciation which their predecessors of 1739 could hardly have exceeded—doing so notwithstanding changed musical fashion and a strong savour of antiquity in forms of thought and modes of utterance. But, truly, such music as that under notice can never grow old, because its vitality springs from genius, and has nothing to do with forms and modes. As long as the art endures will Handel's work remain, to exact homage from all who can appreciate noble ideas nobly expressed. The concerto is in three movements, with an introduction, and has a "concertino" for three instruments, two violins (MM. Straus and Buzian) and violoncello (Mr. Pettit)—the "great concerto" being for all the strings. Without dwelling upon the movements separately, we may state that each is in Handel's finest style, and we shall not falsely interpret the general feeling by expressing a hope that the directors will, in due time, produce some of the companion works. From Handel's concerto to that of Beethoven for the violin was a step across a wide interval separating one form of excellence from another. Here we need not multiply words, seeing that the great tone-poet's music is known by every one making the least claim to knowledge of the art. The solo was played by Herr Joachim in—need we say it?—a style absolutely irreproachable. Nothing could be finer, and when we add that the *cadenzas* were written by himself, and executed as he only could execute them, we have proved that the interest of the performance was the highest possible. Herr Joachim, who was applauded enthusiastically, afterwards gave Beethoven's Romance in F, with the orchestral accompaniment comparatively so seldom heard. Mendelssohn's Symphony in A minor and the overtures to *Der Freischütz* and *King Stephen* completed the orchestral selections, respecting the performance of which, as a whole, we may congratulate Mr. Cusins in warm terms. His orchestra is clearly up to its work, and will sustain the society's reputation. The vocalist was Madame Otto Alvsleben, whose intelligent and artistic singing in Mendelssohn's "Infelice" deserves hearty acknowledgment.

BOLOGNA.—Professor Salvini has been commissioned by the Corporation to execute a marble bust of the late Cavaliere Angelo Mariani for the vestibule of the Teatro Comunale.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 4, 1874.

THE concert given at Mr. Lehmann's last week in aid of the Mendelssohn Scholarship Fund has drawn renewed attention to the scheme devised more than twenty-five years ago for the establishment of a permanent memorial of the great composer, then dead only a short twelve months. That scheme, we regret to say, has not prospered according to its deserts, though first launched when grief at Mendelssohn's loss was keen, and though taken up by the most influential of his admirers in England. At this distance of time, it may be interesting to reproduce the document which invited public co-operation in 1848. It ran as follows:—

"MENDELSSOHN SCHOLARSHIPS.

"The annals of music afford few instances in which cultivation applied to genius has produced a result so distinguished as the works and life of Felix Mendelssohn-Bartholdy. It has occurred to the friends and fellow-labourers of the deceased that the fittest monument to his memory will be one which shall afford future artists the means of following his admirable example.

"With this view a plan has been originated at Leipsic, under the sanction of His Majesty the King of Saxony, to found, in the musical conservatory of that town, as a recognition of musical genius and exemplary conduct, MENDELSSOHN SCHOLARSHIPS FOR STUDENTS OF ALL NATIONS. In furtherance of such a desirable object an appeal has been made to the friends and admirers of Mendelssohn in England—simultaneously with an application to Mdlle. Jenny Lind to give her valuable assistance to the project. In the month of July last a committee was formed consisting of the following gentlemen:—Sir G. Smart (chairman), Messrs. Benedict, W. S. Bennett, Hullah, Horsley, J. W. Davison, Chorley, Buxton (treasurer), Klingemann (secretary). The above committee, acting with the full concurrence of Mdlle. Jenny Lind, beg to announce that a performance of *Elijah* will take place on the 15th of Dec., in Exeter Hall, in aid of the proposed object; having annexed, to such contributions as they may be enabled to forward, the condition that a proportion of the Scholarships of the Mendelssohn Foundation shall always be held by natives of the United Kingdom, and that a part of the sum collected shall be devoted to the endowment of Preparatory Scholarships in the Conservatory of Leipsic reserved for the natives of the United Kingdom, to qualify them for competition for the Mendelssohn Scholarships."

The performance of *Elijah* referred to in this appeal duly took place, Mdlle. Lind sang her best to a crowded audience, and the Scholarship Fund started well with the proceeds. But this was only a flash in the pan due to help from a reigning *prima donna*. When the scheme had to go upon its own merits it went very slowly indeed. Either the public were really indifferent, or they had no sympathy with an effort to endow a foreign music-school. At any rate the public so withheld support that the Committee found it necessary to, practically, abandon the enterprise, and the Leipsic Conservatory became not one penny the richer for English money. The little sum that had been gathered remained invested in the three per cents. till 1856, when, thanks to compound interest, it was sufficient to render a single scholar material help. Upon this the Committee looked about them for a young student worthy to hold the prize, and fixed upon Mr. Arthur Sullivan. Mr. Sullivan had long finished his studies before (nine years afterwards) the slowly-gathering funds warranted

another election. Then Mr. C. S. Heap was chosen; and, six years later, that gentleman was succeeded by Mr. W. Shakespeare, who is the holder of the Scholarship now. From this it appears that in a quarter of a century England has given help, in Mendelssohn's name, to three aspirants for musical distinction. The little extra scholarship of £20 a year at our Royal Academy, founded three years ago, hardly counts. The result is not one to boast of; and so thought the Committee in 1872, when they made an appeal for subscriptions, and actually succeeded in scraping together the sum of £736 8s. This nearly doubled their capital, the total amount now invested in five per cent. India Stock being £1,855 1s. 9d.—yielding interest at the rate of under £100 per annum. But the Committee are not yet satisfied. Like *Oliver Twist*, they "ask for more;" and also, like that young waif, they are quite right in doing so. What, we ask, is a miserable £100 a year, either as a means of promoting musical education or as a national thank-offering to the manes of a great popular composer? Truly it might be said—as in Fielding's *Tom Thumb*—"If no more, why so much?" We urge our readers, therefore, to back up the exertions now being made by Mr. George Grove for the increase of the fund. A thousand pounds a year, at the least, are wanted. Give the Committee this, and Mendelssohn will have a worthy English memorial, while musical education will enjoy a material benefit.

JOSEPH JOACHIM was to leave yesterday for Berlin. Every lover of Music in England will long for next year. Arthur Chappell to the rescue!

HANDEL FESTIVAL, 1874.

The year for the great triennial festival in memory of the composer Handel has again arrived, and active preparations are being made for its celebration. The *locale* is, as before, the Crystal Palace; the musical arrangements are under the same management—that of the Sacred Harmonic Society—which has led them on previous occasions to a triumphant issue. The dates fixed are—for rehearsal, June 19th, and for the three performances, June 22nd, 24th, and 26th. The orchestra and chorus will number 4,000 performers, selected from provincial choirs and choral societies throughout the United Kingdom; and a befitting rendering of the solo portions is guaranteed by the engagement of the most eminent vocalists. The generalissimo of the united forces will be again Sir Michael Costa. These festivals may almost be looked upon as landmarks in the history of the progress of music amongst the people, serving, as they do, at once to test the advance made in the past, and to set in a new point of departure for the future. The practice of choral music and the great triennial gatherings react to the benefit of both. Each festival has shown a marked advance upon its predecessor, and, looking to the constantly increasing activity in musical matters, both provincial and metropolitan, which has distinguished the past three years, it may be confidently anticipated that the forthcoming festival will fully maintain the prestige of the four that have preceded it. An interesting survey of what has been done in the past, and full particulars of the arrangement for the forthcoming gathering, is contained in the Handel Festival Pamphlet, which will be ready in a few days, and may be had on application to the Crystal Palace or Exeter Hall.

SACRED HARMONIC SOCIETY.—The remaining concerts of the season will be Handel's *Judas Maccabæus* on Friday, 10th April, and on Friday, 1st May (in compliance with the wishes of many of the subscribers and others) Sir Michael Costa's oratorio of *Naaman*, which was intended to have been performed in February, but was gracefully put aside by its composer to afford better opportunity of rehearsing Mr. Macfarren's oratorio, *St. John the Baptist*. The principal singers engaged for its representation are Mdlle. Alvsleben, Mrs. Suter, Mdlle. Patey, Mr. Vernon Rigby, Mr. Montem Smith, and Mr. Santley.

FLOWERS IMPROVED BY ELECTRICITY.

(From "Another World.")

"Marry Nature's gifts the one with the other, amalgamate sympathetic electricities in their due proportions, and give increased beauty to loveliness, even as ye give increased strength to iron and marble, by welding their particles into one imperishable mass."

II.

PROCESS FOR CHANGING FORM.

This is an outline of our process when we would change the form of flowers:

A slip from a plant, according to the kind of flower desired, is placed in a flower-pot filled with mould, the bottom of which can be unscrewed and removed at pleasure.

As soon as the slip has taken root, and the smallest fibres have sprung from the stem of the plant, the form of the desired flower is made out of a piece of raven metal as thin as a piece of silk.

This metal-flower, after immersion in a solution which attracts the particular electricity to be used, is enclosed in a hollow block of the same metal, corresponding to the flower form, from which it rises in a shape somewhat like that of a funnel, till it ends in a point, or orifice, as fine and hollow as the minutest hair. This point is inserted in the root of the plant.

Underneath the metal-flower form is placed a bag of sympathetic electricity, and the mouth of the bag is so arranged as to fit closely round the form of the metal-flower in such a way that the electricity has no escape but into the hollow metal block and through its fine, hollow point. The metal point, previously to its insertion in the root of the plant, is prepared with a solution to prevent the escape of any of the electricity through its pores.

As soon as the bag is opened the electricity is attracted into the metal form, and, having no other escape, proceeds instantaneously through the funnel and through the hair-tube into the plant. In doing this, it retains the form implanted by its contact with the metal model, and by the forced passage through which it has become married with another electricity.

As soon as it is attracted by the solution with which the inside of the metal is covered, a shock is produced which materially assists the operation, by causing the electricity to imprint itself with greater force and certainty on the embryo plant with which you will recollect the hair-point has been connected.

It is essential that the charge should be sufficiently strong to modify or overpower the electricity already existing in the plant, in order to change the form which this would otherwise take; but, at the same time, care is taken that the charge is not too powerful, for in that case, and particularly if any antipathetic electricity be employed, the flower would be instantly killed. The electricity is therefore applied in gentle proportions at first, and then the operation is repeated several times.

* This refers to the marble-iron, an everlasting material used in the construction of the Mountain Supporter, "whose head reached unto Heaven."—See "Another World."

(To be continued.)

HAVANA, —A rich capitalist of the name of Payret is about to construct a magnificent new theatre, which will be inaugurated on the 1st October, 1876.

RATISBONE (Bavaria).—Saturday, March 28th.—Concert of the "Oratorien Verein," under the direction of Ed. Comte du Moulin. Programme—"Schicksalslied," for chorus and orchestra (Joh. Brahms); "Aus alter Mähren," von Heine, for ladies' voices and orchestra (Jos. Sucher); "Concert for harp and orchestra" (C. Oberthür), performed by Fraulein Helene Heermann; "The Daughter of Jephtha," for soli, chorus, and orchestra (A. Jensen); *Athalie* (Mendelssohn).

OCCASIONAL NOTES.

THE late David Strauss, author of *The Life of Jesus*, has left behind him a *Life of Beethoven*. He was exceedingly fond of music, and by his will, unfortunately opened too late, expressly directed that the hymn of the Grand Priest from *Die Zauberflöte* should be sung at his grave.

THE Commendatore Nigra, Italian Plenipotentiary in Paris, has presented to the French Government, for the archives of the Grand Opera, an interesting collection of documents, printed and manuscript, relating to the theatres and the schools of singing and dancing in Rome, Naples, Florence, Venice, Milan, Turin, Bologna, and Genoa. This collection, formed with great care, contains much information concerning the leading theatres in Italy, and is a kind of administrative history of Opera in the land in which that amusement first sprang into existence.

ONCE again we feel impelled to protest against the foolish practice of daily papers in noticing important new plays and operas the morning after the performance. A first performance is frequently not over till about midnight, and the critic, if honest, cannot write his notice till he has seen the piece—if a new one—in its entirety. But his paper goes to press about two o'clock, or between that and three, in the morning, and as the theatres are all up-town and the daily papers all down-town, it takes him from half-an-hour to three-quarters to get to his office, so that it is often one o'clock before he actually sets pen to paper. Further, at an hour so late, after working hard all day, and sitting out a long piece in a heated atmosphere, the critic can hardly bring to his work that freshness and strength which he otherwise would. Nor can hastily written criticism ever be satisfactory. The writer should be allowed time to mature his judgment, to arrange his points, to group his arguments, and to study the performance, not piece-meal, but as a whole. In saying this, we are not calling in question the worth of the dramatic criticism in the leading dailies; but then, how much better they might, and would be, if their writers were allowed more time! Let a brief historical notice of the performance appear next morning, and keep over detailed criticism till the day after. In this way everyone would be satisfied, and fuller justice would be done to the players, the writers and the public.—*Arcadian*.

ODE TO MISS — AFTER HER ENGAGEMENT WITH —.

As now in bonds of happy love we're tied
I cannot tell my joy; for thee I sighed
With faithful love—that truthful, constant love
Which doth exalt the mind the heavens above.
Mischievous Cupid, with his sharpest darts,
Hath pierced, alas! full many, many hearts,
But none so deep as mine: this do I own
To thee. The seeds of constant love are sown
Within mine heart; a tree of life they'll form,
To which I must resort when night and storm
Assail me—it'll help me through it all.
This is the end, now let the curtain fall.

H. J. B., POET LAUREATE (AGED 11).

GOUNOD'S CHOIR.—The fifth and last concert of the series will take place at St. James's Hall, at eight, on Saturday evening, April 11th. The Choir will repeat the "Pater Noster;" "O Sanctissima" (Sicilian Mariner's Hymn); the new "Ave verum" in C, by Ch. Gounod; and the "Ave Maria" of Arcadelt. Mrs. Weldon will sing "The Better Land" and the "Worker;" Mdm. Schneegans will repeat "Evening Song." The second part of the programme will consist of "Go Lovely Rose," "Far from my native mountains," "Bright Star of Eve," and "Gitanella" by the Choir. Master Claude Jacquot will play "Dodelinette" (berceuse for violin) (first time of performance); and M. Gounod will play his *Romance Sans Paroles*, "Ivy," dedicated to Mdm. Arabella Goddard. Mrs. Weldon will sing "La Ballade du Page" (*Jeanne D'Arc*). Mr. Hamilton Clarke will play a Gavotte (M.S.) and the Minuet from his Symphony in F, and M. Schey (of the French Theatre, Holborn) will sing in the interlude, "Le Surnuméraire," by Clapisson and Courcy.

CONCERTS VARIOUS.

The last concert of the fourth season of the Mozart and Beethoven Society took place, on Friday, 27th March. Beethoven's Sonata, Op. 5, for pianoforte and violoncello, played by Mr. Goodban and Herr Schuberth, opened the concert. The other instrumental pieces were Beethoven's Romance for the violin, played by Herr Jung, and "Adelaide," played on the violoncello by Herr Schuberth. The vocal pieces were "Voi che sapete" (Mozart) and "In questa Tomba" (Beethoven), sung by Miss Palmer and very much applauded; an *aria* by Beethoven, sung by Signor Qualtero de Lacy; "Un aura Amoroso" (Mozart), Signor Carlo Guidotti; and "Qui sdego," Mr. Richard Latter. The second part was miscellaneous, including a new song, sung and composed by Miss Palmer, in which she was encored, and the clever vocalist nearly earned, and certainly deserved, an encore for her exquisite rendering of M. Gounod's "Worker;" a new duet, for the first time in England, sung by Signori Guidotti and de Lacy, and much applauded; and a new violoncello solo by Herr Schuberth, &c. The rooms were full.

Mrs. MONTAIGNE, daughter of our esteemed professor, Mr. W. H. Holmes, gave a *matinée*, by kind permission, at the residence of the Viscountess Middleton, on Thursday, March 26th, when the progress made by her pupils (amateurs) since last year was the theme of general observation among the audience. The following programme shows the style of compositions given by Mrs. Montaigne for the exhibition of the talent of her pupils:—"La bella Capricciosa," Hummel (The Hon. Edith Brodick); "Adeline," W. F. Taylor (Miss Gausson); Andante, Beethoven (The Hon. Helen Brodick); Chaconne, Durand (Miss Dancer); Sonata, in E flat, Op. 7, first movement, Beethoven (The Hon. Albinia Brodick); Duet, in D, for two pianofortes, Mozart (The Hon. Helen and the Hon. Edith Brodick); Valse, Op. 64, No. 2, Chopin (Miss Scovell); *Pré aux Clercs*, de Hérold, arranged by G. W. Hammond; and "La Regata Veneziana," Liszt (The Hon. Helen Brodick); "Veronica," W. H. Holmes (The Hon. Edith Brodick); Romance, "Christine," T. M. Mudie, and "Blüthenregen," Spindler (The Hon. Edith Brodick); "The Shah's Musical Box," Egghard, and "Husarenritt," Spindler (The Hon. Albinia Brodick). The performances of the pupils being over, the following pieces were played by the artists whose names are appended to each:—Duet, for two pianofortes, Rondo (œuvre posthume), Chopin (Mrs. Montaigne and Mr. W. H. Holmes); Solo, violoncello, "La Musette," Air de Ballet du 17^{ème} siècle, H. Lütgen (Herr Henri Lütgen) (Accompanied by Madame Lütgen); Solo, pianoforte, Melody from Opera, "The Elfin of the Lake," W. H. Holmes; "Chœur des Lutins," Liszt (Mr. W. H. Holmes). During the afternoon "There is a green hill far away" (Sacred Song), by Gounod, was capitally sung by Mr. Frank Holmes.

PROVINCIAL.

KEIGHLEY.—The *Keighley News* of March 28th gives a long account of Mr. Carrodus's concert. We extract the following particulars:—

"Last night Mr. J. T. Carrodus gave one of his high-class concerts in the hall of the Mechanics' Institute. Mr. Carrodus is Keighley's most eminent musical son, and she invariably delights to honour him on the occasion of his successive visits. If honour is conferred on him by his townsmen, he, in turn, not only sheds a lustre upon the musical taste of Keighley, but secures to its inhabitants an opportunity of listening to such musical displays as they can only enjoy at home when he provides them. The artists last night, in addition to the overwhelming attraction of Mr. Carrodus's own name, were Miss Banks (soprano), Mdm. Patey (contralto), Mr. Cummings (tenor), and Mr. Patey (bass); with Mr. C. Davison as accompanist. Mr. Carrodus, who played two solos, was most enthusiastically received; and, though the power which he displayed was perhaps scarcely so well understood here as it is elsewhere, he had little to complain of as to the appreciative character of his audience. Miss Banks was in excellent voice. Mdm. Patey, whose fame had gone before her, exercised her full, clear contralto voice with marvellous skill, and the sympathy and loving reverence for the subjects which she exhibited won for her the warmest expressions of applause. Mr. Cummings, in his own song, 'She like a seraph sings,' as well as in his other efforts displayed a sweetness of tone and an unaffected grace of expression which met with the warmest approbation. Mr. Patey, in the duets, trios, and quartets, was very successful. These were, next to Mr. Carrodus's solos, the feature of the concert. The concert was, in every sense, a decided success; and for the treat which they received the audience owe Mr. Carrodus a debt of gratitude."

ON Tuesday afternoon the pupils of the Royal Academy of Music performed *The Woman of Samaria* of Sterndale Bennett, in the Hanover Square Rooms. Particulars in our next number.

OUR CONTEMPORARIES.

"FIDELIO."

Noticing the recent performance of Beethoven's opera, the *Daily Telegraph* observes:—

"Now that the fundamental principles of opera are being discussed on all hands, it may serve a good purpose to dwell upon the leading features of Beethoven's sole contribution to lyric drama, and to show that it combines regard for dramatic truth with respect for the claims of music—that, in short, it illustrates, as hardly any other work does, the happy mean between extremes where one artistic form is sacrificed to another. In his article, written when *Fidelio* was produced by M. Carvalho, Berlioz strongly insisted upon this to those whom Wagner calls the 'stupid and thick-headed people of Paris,' boldly asserting that the absence of vocal display, for its own sake, and also the importance given to the orchestra, should provoke approval rather than censure. It is a truism in London to say that Berlioz was right; but the brilliant French composer and critic stated only as much of the whole truth as met the circumstances then present. Writing for a community of Wagnerites, he would doubtless have pointed out with equal boldness, and assuredly with equal veracity, that *Fidelio* has a claim to admiration based upon the fact that its powerful dramatic expression is reached without violating those musical forms which the wisdom of generations has established, and the greatest masters have adopted. But, apart from this, the work is historically interesting as an illustration of a remarkable period in the career of the great composer. Some portions of it, notably the music of the opening scene and the trio in the dungeon, show to what extent Beethoven was, at the time of writing, under Mozart's influence. But there are other portions, such as the great duet for Leonora and Rocco and the quartet with which the dungeon scene closes, wherein we see how, when strongly moved by the dramatic situation, the master could break loose from leading-strings, and strike out a path for himself immeasurably in advance of every other. The alternation of Beethoven in the semblance of Mozart, and of Beethoven in his own grandeur, constitutes one of the most distinctive and noteworthy features of an opera crowded with remarkable characteristics. On the more obvious recommendations of *Fidelio* we need not dwell. Everybody recognizes the purity of the story, the mingled sweetness, pathos, and grandeur of the music, and the unbending artistic spirit in which the whole is worked out. To overlook these qualities is scarcely possible: to observe them is to acknowledge that Beethoven's one opera stands at the head of its class."

ANNA BISHOP AT SAN FRANCISCO.

(From the "San Francisco Chronicle," Feb 21.)

Just so many of Madame Anna Bishop's admirers as could by any known process short of hydraulic pressure be crammed into Platt's Hall attended her final concert last night, and strove by every means in their power to show the great songstress the estimation in which she is held, alike by her friends, fellow artists and the public at large. The programme was full and enticing.

The interest of the evening was necessarily centred in Madame Bishop herself and her immediate surroundings. She sang as if she were determined to show that time has no power over the true artist, and that she could at least defy competition. In the duet, "Deh Conte," from *Norma*, in which she was ably seconded by Mrs. Marriner, she gave all the old *fioriture* that so few *prime donne* of the present day can touch, with unflagging energy and absolute accuracy. An encore was the inevitable result, and the ladies repeated the final movement. So in the duet from *L'Elisir d'Amore* she gave the fullest expression to the vivacity of the character, and rendered the florid music as easily as though it had been plain song. But the great exhibition of the evening was the "Bouquet Musical," in which Mdm. Bishop, as a final effort, sang ten national airs in their original languages, a feat probably impossible to any vocalist of less skill and endurance. Some of these songs are little known and excessively pretty. For instance, the Russian "Solloroi," a song of the Steppes—presumably, from its character, a postilion's or huntsman's ditty. This ended a concert which must have been gratifying in every way to the singer in whose honour such a multitude attended. It was, at the same time, a pleasant public farewell, under the happiest auspices, to an ever-popular favourite, whose return will be anxiously awaited and warmly welcomed. By the next steamer Madame Bishop leaves for Australia, thus closing another chapter in that wonderful artistic career which commenced, in girlhood, at the London Ancient Concerts, a generation ago, and has since embraced a long series of triumphs in every form of music and among every nation in the habitable world.

MONS.—A one-act comic opera, entitled *L'Illusion*, has been successfully produced at the theatre here. It is from the pen of M. Toussaint, a lieutenant in the Belgian army.

MENDELSSOHN SCHOLARSHIP FUND.

Some time ago we referred to a proposed augmentation of the Mendelssohn Scholarship Fund, in order that it might be worthy of the illustrious composer whose name it bears, and be the means of more extended usefulness in connection with the Royal Academy of Music. The efforts then made were successful in a certain measure, upwards of £700 being subscribed by amateurs of all ranks, from the Duke of Edinburgh to the workmen in the Staffordshire potteries. This raised the total of the fund to £1,855, representing an annual income of less than £100—a sum which, we need hardly say, is incapable of doing great things for art, while utterly unworthy as a national memorial of a distinguished man to whom England was almost a second country. The committee are, of course, dissatisfied with the result of their first appeal; but as they now have in their secretary, Mr. George Grove, a man devoted to his work, we may soon record a different state of things. It cannot be that, in the midst of a great musical revival, English Amateurs are indifferent to the cause of musical education, while we may take for granted that they venerate the memory of him whose name the scholarship seeks to honour. All that is needed is publicity and opportunity, for in these bustling times the subscription bag must be under the very noses of the public, or its chances of being filled are slight. The concert which took place in aid of the fund at Mr. Lehmann's, Berkeley Square, on Friday evening, afforded what we trust was the first of a series of opportunities for the general public to show their interest in the scheme. It drew together a select and distinguished audience, who enjoyed one of the rarest and richest musical feasts that ever satisfied a hungry amateur. This will require no further demonstration when we state that the programme, made up entirely of Mendelssohn's music, contained the quartet in E flat, the variations for piano and 'cello in D minor, the unfinished posthumous quartet, the trio in C minor, and the *presto-scherzando* in F sharp minor, the executants being M^{me}. Norman-Néruda, MM. Joachim, Straus, Ries, Zerbini, Piatti, and Hallé. We need not describe the effect produced by such artists and such works, but it should be mentioned, as adding to the treat afforded, that Mendelssohn's chamber-music was heard under absolutely perfect conditions, because given in a comparatively small room, where every nuance had its due effect. Enjoyable at any time, it was doubly enjoyable on Friday night. We seemed to be at home with the composer, whose inmost thoughts were revealed as though in the confidence of friendship rather than in the studied language of public speech. Nothing could have been better, and the generously given services of the distinguished artists were rewarded by keen appreciation. A few of Mendelssohn's songs were sung by Madame Alysleben and Miss Sterling to the perfect accompaniment of Sir Julius Benedict, so that the concert may be looked upon as absolutely complete in all parts. We may add that among the audience was a daughter of the illustrious composer, whose own spiritual presence could be fancied without much effort of imagination.

AN EXPLANATION.

(To the Editor of the "Musical World.")

Sir,—The letter which you quote in your last number from the *Chicago Song Messenger* was written by me, and signed "J. S. Curwen," not, as you say, "John Curwen." My father knew nothing of it until a copy of the paper reached here, but I do not know that he would have written differently. The paragraph appears to me devoid of any ill feeling towards Mr. Hullah, and I am at a loss to know how you discover in my words, or in any of the actions of the Tonic Sol-faists, in this unfortunate difficulty, any *animus* against the Inspector of Music. Our action has been taken all along with regret, and it has been purely defensive, our object being to obtain fair play for the Tonic Sol-fa students. Whether we have a real cause of complaint can only be ascertained by an examination of Mr. Hullah's questions, syllabus, &c. To impute personal animosity is very easy, but the question is really one of evidence.—I am, Sir, truly yours,

Plaistow, March 31.

J. S. CURWEN.

BERLIN.—Signor Pollini's Italian company opened at the Royal Operahouse with *Un Ballo in Maschera*, the principal parts being sustained, to the entire satisfaction of the audience, by Signore Urban, Derivis, Abili, Signori Marini and Stertini.

THE BIRMINGHAM MUSICAL FESTIVAL.

The balance-sheet of the Birmingham Musical Festival, 1873, has at length been published. Accompanying the balance-sheet is an array of figures and comparative statements, the drawing-up of which must have been a work of immense labour. Appended is an abstract of the receipts and payments:—

<i>Dr.</i>	
To Cash received from sale of tickets (as per analytical statement)...	£13,451 2 0
" Ditto from sale of schemes ...	370 0 0
" Ditto from donations and collections during the Festival ...	1,839 7 7
" Ditto after the Festival ...	355 8 6
" Ditto from sundry receipts, viz.: Tickets, money taken at the doors, passes, &c. ...	60 3 1
	16,076 1 2
" Interest allowed by bankers ...	20 19 6
	£16,097 0 8

<i>Cr.</i>	
By Payments to performers, viz.:—	
Principals ...	£2,413 10 0
Orchestra ...	2,408 3 11
Chorus ...	1,078 17 1
" Expenses relating to rehearsals and also to the orchestra, during the festival ...	238 2 8
" Ditto to the Festival library, viz.:—New music, hire of music, and librarian ...	313 10 8
" Repairs and cleaning the organ ...	45 0 0
" Advertising in most of the principal newspapers in England, Ireland and Scotland ...	532 8 0
" Printing programmes and books of the words, large posting bills, tickets, &c. ...	606 18 6
" Placarding large posters and other bills, and distributing programmes throughout the kingdom ...	244 0 0
" Sundry payments, for carpenters', joiners', and painters' work, upholstery, furniture, gas fittings, and cleaning inside the Town Hall, erecting barriers, and other work outside and round the Town Hall, and work at other places, carriage of materials, &c., and wages to doorkeepers in the Hall during the festival ...	545 7 5
" Management, viz.:—Travelling expenses, secretary, and his assistants ...	129 13 10
" Ticket-office expenses, viz.:—Rent, fittings, payments to clerks, and messengers at the ballot, prior to and during the festival ...	167 7 6
" Expenses relating to Vice-Presidents', Strangers', and Ballot Committees ...	58 1 9
" Postages and sundry petty expenses ...	25 5 7
" Cost of production of history ...	202 10 0
" Repayments for tickets for which no seats could be provided on the Thursday morning, and for sundry duplicate tickets ...	10 12 0
Total Expenses ...	9,019 8 11
" Balance carried down ...	7,077 11 9
	£16,097 0 8

To Balance, being surplus receipts over expenditure... £7,077 11 9

By Amount transferred to organ maintenance fund, to provide for repairs and necessary alterations to the organ...	500 0 0
" Cheque to the General Hospital ...	5,500 0 0
" Balance due to ditto ...	1,077 11 9
	£7,077 11 9

Feb. 16th, 1874. Audited and approved, J. JAFFRAY, G. B. LLOYD, Auditors.

SALZBURG.—The Khedive has given a thousand florins to the Mozarteum. The Dukes of Brunswick and Sax-Altenburg have also presented large sums to the same institution, and the King of Portugal has signified his intention of becoming one of its patrons.

THE HAGUE.—The following was the programme of the last concert given by the Society *Tot Beoordening der Toonkunst*:—"Schicksalslied," for chorus and orchestra, Brahms; Air No. 4 from the *Sancta Cecilia*, G. A. Heinze; "Salve, Regina," F. Wallner; and the *Walpurgisnacht*, Mendelssohn.

STRASSBURGH.—A performance of Sophocles' tragedy of *Ajax* was lately given in the original Greek, for the benefit of the poor. The performers were Students of the High School or Gymnasium. The choruses, set to music by Professor Bellermaun of Berlin, were sung by members of the Academic Vocal Union.

MR. MACFARREN'S NEW SYMPHONY.

(From the "Sunday Times.")

The fifth concert of the British Orchestral Society drew a large audience to St. James's Hall, on Thursday evening. The occasion, indeed, was specially dignified by the production of Mr. G. A. Macfarren's Symphony in E minor, written expressly for these concerts. Like Sir Julius Benedict, our distinguished musician earns his greatest triumphs at a period in life when mental activity might be considered to be on the wane. In comparing the Symphony in E minor with Sir Julius Benedict's work we render it great honour; the latter work is an acknowledged masterpiece, and one of the musical features of the age we live in. Mr. Macfarren's Symphony is ambitious and imposing; it possesses undoubted grandeur, both in the original conception and the method of its treatment; it is elaborated, as only a master hand could have worked it out, and it possesses those abstract principles which bespeak the nature of its ideas as not lying merely upon the surface, but penetrating to "stilly depths" unfathomable save by the expert. If, in common with the Symphony of Sir J. Benedict, the Symphony in E minor possesses the characteristic of greatness in artistic attributes, the resemblance then ceases. The one presents a picture of never ceasing activity, joyousness, and energy; the other is clouded, meditative, and even gloomy. In fact, Sir Julius Benedict's Symphony, as compared with Mr. Macfarren's, might be termed "*L'Allegro*," and that of the latter composer "*Il Pensieroso*." There is something in the conception of Mr. Macfarren's work which is almost terrible in its intensity; the opening phrase, like the curse in *Rigoletto*, interrupts the serenity of the lighter portions, and interposes a direful obstacle which nothing can surmount. Throughout the Symphony this haunting phrase occurs, like the ever-active sword of Damocles, "Swift to strike, if not to kill." Any such element as "prettiness" in such a work as this would be out of place; the first movement is restless, agitated and mournful; the second (serenade, *andante*), though melodious in character, cannot escape the influence of destiny as embodied in the phrase to which we have alluded; the third, *gavotte musette* and *gavotte da capo*, with *coda* (in place of the usual *scherzo*), is perhaps the lightest section of a serious work; but the final *allegro* is, despite the flowing nature of its themes, as sorrowful and as agitated as the opening movement. Taken all in all the Symphony in E minor represents the nature of a "man of sorrow, and acquainted with grief" more than anything else; its episodes are futile to contend against the overwhelming mournfulness of the subjects, and the Symphony runs its course in an atmosphere of sadness and regret. The quiet and meditative beauties of various isolated portions we cannot here deal with. At a second hearing we may perhaps go into details, but to do that at present would be phrenetic.

MR. F. SULLIVAN.

"Mr. F. Sullivan has played Cox so often that he is quite at home both in the music and acting. As an actor, indeed, he begins to take a distinctly original position in a style of character for which his appearance specially fits him."—*Manchester Guardian*.

"Mr. Fred. Sullivan's acting is as capital as ever. His wonderful strut across the stage inevitably excites the audience to roars of laughter."—*Manchester City News*.

"It is difficult to imagine that a better representation of the part of Cox could be found than Mr. Sullivan, and, though it has been our fortune to witness his performance of this rôle many times, it does not pall upon us. His humour and energy are unbounded."—*Salford Weekly News*.

"Mr. F. Sullivan gives strength to the company by his very intelligent rendering of whatever music falls to him; he sings like a musician, and often succeeds in producing effects which others more gifted in voice fail to accomplish."—*Manchester Guardian*.

"Mr. F. Sullivan is a humorist of the first water. His little ball of a figure, his twinkling face, and his ready antics, combine to make him an excellent Cox."—*Liverpool Journal*.

"Mr. F. Sullivan convulsed the audience by oddities all his own."—*The Critic*.

"Mr. Sullivan is a comical little gentleman, who knows well how to interpret the music of Offenbach, as well as that of his not less accomplished brother. Mr. Sullivan is best, perhaps, in *Cox and Box*, but he is good in everything."—*The Free Lance*.

"Mr. F. Sullivan deserves a special word of praise for the energetic way in which he worked to secure a favourable verdict for his brother's composition, a result which he greatly conduced to accomplish by the clever performance of Cox, the latter. The part has afforded him a better opportunity for the display of his talents than any he has previously played, and there could be no doubt of his having made a decided hit."—*Irish Times*.

"Mr. Sullivan displayed his aptitude for playing every rôle he undertakes with an intelligence which at once enlists the audience in his favour."—*Irish Times*.

"Mr. F. Sullivan made a great deal of the character of Poplinet, and kept the audience in an almost perpetual roar of laughter."—*Birmingham Mercury News*.

"The most amusing character of the operetta is the lawyer, Poplinet, —played by Mr. Sullivan with a nice appreciation of the part. His song and dance, when offering the flowers as a pledge of devotion, was enthusiastically re-demanded."—*Liverpool Courier*.

"The capital acting of Mr. Sullivan and Mr. Taylor as the sham blind men, each of whom thinks his fellow really blind, and hopes therefore to have the advantage over him by the exercise of his own sight, rendered this one of the most amusing portions of the programme of the evening."—*Manchester Guardian*.

"Mr. Sullivan, as Sulpizio, also earned considerable applause, gaining an encore for a song with chorus to the melody of the Gendarmes' duet."—*Era*.

"Mr. F. Sullivan was an amusing Midas, the art enthusiast, and his aria *d'entrata*, 'To my father Godias,' made a decided hit."—*Sunday Times*.

"Undoubtedly the best and most artistically sustained character is that of Gilbert Glossin, by Mr. F. Sullivan."—*Sporting Gazette*.

HER MAJESTY'S OPERA.

Mr. Mapleson is the fortunate possessor of a *prima donna* who is the fit leader of the operatic world in the person of Mdlle. Tietjens. Were we to accept her achievements as the standard of perfection the lyric art would be no loser. Tietjens is the sole upholder of its modern dignity in its higher walks, and at her hands alone do we look for the realization of those masterpieces with which the composers of the present century have enriched the world. Bellini's opera of *Norma* is his acknowledged *chef d'œuvre*, and, although it can scarcely be designated as a work of the highest pretensions, it must be considered both magnificent and unique, as being the production of a man barely five-and-twenty years of age. Had not Rossini's favourite *protégé* put pen to paper in the musical illustration of Felice Romani's tragedy, how many grand assumptions of character—creations, we might almost call them—would have been lost. The names of Pasta, Grisi, and Cruvelli are sufficient to connect the past triumphs of vocal art with the opera of *Norma*; and the names of Donzelli, Rubini, and Lablache also have figured conspicuously in connection with it. The only representative of tragedy which the modern lyric stage possesses is Mdlle. Tietjens. Worthily and grandly does she support its *prestige*. The *Norma* of Mdlle. Tietjens is, in common with her *Fidelio*, *Semiramide*, and *Medea*, a complete realization of ideal art. The vocal means, the personal attributes, and the high intelligence which Mdlle. Tietjens brings to aid her in her endeavours cannot be rivalled, far less surpassed. It is but necessary to witness one scene in *Norma*, when the outraged wife "brands his nothingness" upon her profligate husband, to be assured of the super-eminent of this truly incomparable artist. The choice of *Norma* for performance on Tuesday night was, therefore, a wise one on the part of Mr. Mapleson, who thus, in spite of counter-attractions, secured a crowded audience to Her Majesty's Opera. Seldom or never have we heard Mdlle. Tietjens in finer voice, or beheld her marvellous histrionic talent exemplified in a higher degree; her *Norma* was, vocally, as fresh as when she first assayed the part, but in dignity and magnificence the assumption has gained with successive years, and now stands forth as one of the grandest of all her wondrous conceptions. Signor Costa, a *débutante*, was the high priest, Oroveso. His appearance is manly and dignified, and his voice of considerable power and sonority. As an actor, also, Signor Costa displays real power. On Tuesday night, however, the vocalist evinced a tendency to flatness which was apparently unconquerable. Nevertheless, Signor Costa revealed so many artistic attributes that we cannot but regard him as an acquisition to the company. Signor Naudin was the manly and vigorous Pollio we all know; and Mdlle. Bauermeister was a thoroughly efficient Adalgisa.

MDLLE. VALLERIA IN SCOTLAND.

Speaking of a recent performance of Donizetti's *Lucia*, by Mr. Mapleson's Italian Opera company, the *Glasgow Herald* gives the following description of Mdle. Alwina Valleria's impersonation of the character of the heroine:—

"On Friday evening the production of Donizetti's *Lucia* served to introduce to the Glasgow public Mdle. Alwina Valleria in a new part, and to give Signor Paladini, the young tenor, an opportunity of making his first appearance in this country. The successful *début* which Mdle. Valleria made here in October last, as Gilda, in Verdi's *Rigoletto*, must still be fresh in the memory of all who had the pleasure of being present. Her performance of Friday evening fully confirmed the good opinions formed during that visit. Her execution of *Lucia*—a most exacting part—was extremely creditable, both as regards singing and acting. The moment she stepped on the stage it was felt by all that her figure and style were finely suited for the part of the ill-fated Scottish maiden. So far as acting is concerned, we have nothing but praise to bestow, except that in the mad scene, which is beset with histrionic difficulties, a more vivid display of intense grief, suddenly passing into hysterical joy, would have considerably enhanced the effect. Still, it should be understood that in everything Mdle. Valleria did, no matter in what situation, a clear intelligence and careful forethought were always apparent. Her singing was characterized by the same good qualities."

About the same performance the *Glasgow News* has the subjoined:—

"Mdle. Valleria, the American *prima donna*, who appeared last autumn in *Rigoletto*, *Marta*, and the *Zauberflöte*, made a favourable impression as *Lucia*. The slow movement of the undramatic *aria d'entrata*, with its endless roulades and shakes, was carefully sung; and the mad scene, with its prominent flute part and melodious *coda* at the words, 'Spargi d'amor,' was loudly and heartily applauded."

On the same popular opera being subsequently given in Edinburgh, the *Edinburgh Daily Review* thus reported Mdle. Valleria's performance:—

"*Lucia* was played by Mademoiselle Alwina Valleria, who has not hitherto had so important a part in Edinburgh. Her previous appearances here were in the title rôle of *Martha* and as *Astrifiamante* in *Zauberflöte*, and her singing of each of these parts was admirable. Very little acting, however, is demanded by either, and therefore to-night, for the first time, we were able to any extent to judge of her histrionic powers. These are certainly of a high order, and combined with her exquisite vocalization, made her rendering of the part a very fine one. *Lucia* is a trying part for a young singer, and therefore all the weight of the interest falls on the *prima donna*. Throughout Mdle. Valleria was most successful in exciting the sympathies of the audience: obtaining applause, indeed, whenever she sang. Her 'Regnava nel Silenzio' in the first act, and her final air in the scene of the madness, deserve particular mention. In the concerted music at the end of the second act—the finest number in the opera—she sang magnificently and acted with great power, and it was chiefly due to her that this was encored. Her impersonation of the deranged *Lucia* was excellent, very natural, and not overacted. The music was everywhere thoroughly mastered, and the mad scene in particular was especially a triumph of executive skill. Mdle. Valleria has obtained a complete success in this opera. Her reading of the part is powerful, and she gives the music in a manner that shows her a complete mistress of technical difficulties."

HERR R. WAGNER'S RIENZI AT VENICE.

At length, *Rienzi* has been produced at the Fenice, and the result is certainly not one calculated to afford unmixed satisfaction to those who rave about the Music of the Future, and place the composer of *Lohengrin* above all the great masters of the Past. Every one concerned in the performance, from the conductor to the members of the chorus, did his or her best, and worked as zealously as though he or she were a furious Wagnerite; but in vain. *Rienzi* was not a success, despite the highly favourable reports which have appeared in a few journals, Italian and others. Facts, however, are stubborn things, and speak a language which none but an idiot or a bigot can fail to understand. For the first performance, something under 500 tickets were sold, and 150 lire were given for a box on the first tier. For the second performance, there were only 170 tickets sold and a box on the first tier fell to 30 lire. At the third performance, with reduced prices, the management disposed of 250 tickets, or perhaps two or three more. Of course, besides the holders of tickets and the occupants of the boxes, there were the regular subscribers present, but they do not count in the scale, because they would go to the theatre whatever the opera represented. If the completion of the model theatre at Baireuth

is at all dependent, as some persons have asserted, on the profits derived from the performance of *Rienzi* in Italy, a considerable period must, probably, elapse before that building will be fit to receive the anxious crowds who are expected to fill it.

The following are extracts from some of the local papers. The *Gazzetta di Venezia* says:—

"In all the opera there was not a true and decided success, with the exception of the *settimino*, which constitutes the first part of the *finale* of the second act.

"A *succès d'estime* was achieved by the rest of the second act, as it had been by the first act. In the other three acts, the public grew gradually colder and colder; there was some applause, however, but it was stubbornly contested, while many pieces were received with icy silence."

The *Tempo* remarks:—

"To sum up: the overture, fine. Act I. Here and there a good thing. In the second act, some outbursts of genius, and some pronounced cases of approximation to Italian melody. The concerted piece, with which the act concludes, stupendous. The third, fourth, and fifth acts consist of a continuous series of long processions of friars, priests, and bell-ringers, of cavaliers and soldiers. If this kind of entertainment gratifies the eye, it certainly fatigues the mind and leaves it cold.

"At the termination of the opera, general silence. The public thought it was time for bed, and, without complimenting too warmly the artists, or Wagner, or even Signora Lucca—who was present at the performance—went away, respectfully bored."

The *Rinnovamento* asks:—

"Taken as a whole, was it a success? No—it would be a falsehood to affirm that it was, but it was so grand a spectacle that it will certainly have no difficulty in holding its own to the end of the season."

This will quite as certainly depend upon the fact whether the end of the season is close at hand—very close at hand—or not. If not, the odds are great against the writer in the *Rinnovamento* proving correct in his prognostication.

A NEW CONCERT-HALL FOR LIVERPOOL.

(To the Editor of the "Liverpool Porcupine.")

MR. PORCUPINE.—SIR,—Referring to a paragraph in your paper of this week, I am glad to tell you that your suggestion as to a concert-hall in this town is anticipated in the plans of the intended aquarium building. The plans will shortly be exhibited, and you will then see that the want of which you complain will be supplied.—I am, yours obediently,

WILLEMT BEALE.

FLORENCE.—A new opera, *La Cuccia del Duca*, by Signor Bacchini, has been produced at the Teatro Pagliano, but has met with a very cool reception. The principal parts were well sustained by Signora Ronzi-Cheechi and Signor Celada.

MILAN.—Signor Ponchielli has made some judicious cuts in his opera, *I Lituani*, especially in the last act, which now plays much more closely than before. The consequence is that the work goes off even better than it did, and will probably make the round of the Italian theatres. There is no doubt that, without being a masterpiece, it is a production of considerable merit, and any disappointment experienced by the public was due to the exaggerated reports bruited about by the composer's partisans and admirers, previously to the first performance, as to the musical wonders the public were justified in expecting. Signor Ponchielli has in truth good reason to exclaim: Deliver me from my friends. All the resources of the Scala are now devoted to getting up Signor Braga's *Caligola*, which will be produced very shortly. It was first brought out at Lisbon, where it achieved a decided success, but this is by no means a valid reason for inferring that it is sure to be as fortunate here. Perhaps it would be more correct to say that the exact reverse is the case. Cities, like individuals, are fond of giving themselves airs, and proving their own importance and wisdom by reversing decisions which others have given before them.—Next year will be the hundredth anniversary of the opening of the Scala, and measures have already been taken to commemorate the event in a becoming manner.—The Teatro dal Verme will soon be re-opened for opera. The manager, Signor Brunello, has engaged no less than three companies, so he means to do things in style. The operas he proposes giving are *Claudia*, by Cagnoni, *La Forza del Destino*, by Verdi, and *La Vita par lo Czar*, by Glinka; what other works he contemplates producing is as yet a secret.—There is a report that the proprietor of the Teatro Carcano intends having the edifice thoroughly repaired and renovated, and then opening it with Signor Gobati's *Goti*.—Signor Verdi was here for a day or two, a short time since, to make arrangements concerning the performance of his mass in honour of Manzoni. He has selected the church of St. Mark as the building in which the work will be given, and Signor Maini as one of the singers.

WAIFS.

In compliance with the wishes of several members of the choir, as well as with those of several subscribers, M. Gounod's fifth and last concert is postponed from Saturday, April 4th, to Saturday, April 11th.

It is stated that M. Gounod has at length authorized M. du Locle to produce his *Mireille*, and has sent over the score with many modifications and additions.

Bach's cantata, *Gottes Zeit*, was performed last week at the Brussels Conservatoire.

Bach's *Matthew Passion* was to be performed in Paris on Tuesday, Thursday, and Friday of the present week, under the direction of M. Lamoureux.

Mr. J. L. Toole will sail from England early in August, and make his first bow before an American audience at Wallack's, about the middle of the month.

Mme. Urso, the violinist, has met with a very severe accident, through the explosion of a paraffine lamp. Her dress caught fire, and her arm was severely burnt.

In addition to the new comers named in his prospectus, Mr. Gye has engaged Mlle. Bellocca, one of the most recent shining stars at the Italian Opera in Paris.

M. Lumbye, the well-known composer of dance music, died a few days ago, and was buried on the 27th ult. at Copenhagen. His funeral was followed by a large crowd of persons.

The second concert of the Schubert Society (R. Schumann's vocal and instrumental compositions forming the first part of the programme) is announced to take place on Wednesday, 29th April.

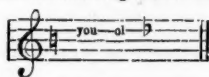
The *Gazette Musicale* says that Mlle. Bellocca has been engaged by Mr. Gye, and that she will make her *début*, on April 14th, in *Il Barbiere*. She is also to play in *La Cenerentola*, *Semiramide*, and *Le Nozze di Figaro*.

As an illustration of the great popularity of Lecocq's music, it may be mentioned that one Liverpool house (Phillips, Hart, & Co.) have disposed of about 600 copies of Boosey's pianoforte arrangement of *La Fille de Madame Angot*.

Signor Randegger's *Fridolin* will be included in the programme for the next concert of the Liverpool Philharmonic Society, which takes place on April 14th, the principal vocalists being Madame Lemmens-Sherrington, Mr. W. H. Cummings, Mr. Lewis Thomas, and Mr. Santley.

The recitatives composed for *Fidelio* by Sir Michael Costa, in 1851, when Madame Castellan played *Fidelio*, Formes played *Rocco*, and Tambrlik played *Florestan*; afterwards used in 1854, when Crivelli was *Fidelio*, and, subsequently, in 1855, when Csillag played *Fidelio*, at the state performance attended by Her Majesty Queen Victoria, the Prince Consort, the Emperor and Empress of the French, were burned in the fire which destroyed old Covent Garden, in the winter of the same year.

A musical friend reproved a pompous singing master, whom he suspected of giving himself unnecessary airs, by sending up a card upon which was written the following musical enigma:—



Referring to our remarks last week as to the absence of the necessary public spirit in Liverpool to secure a position in the musical world on a par with her size and importance in a commercial sense, we now gladly state that we hear arrangements for taking the Philharmonic Hall for a week in October, for a grand festival, are so far completed as to justify the expectation that 1874 will witness a revival of what should never have been permitted to die out, whether we look to the benefit which accrued to the charities or the stimulus given to art.—*Liverpool Daily Courier*.

"What a boon," exclaims Mr. Robert Buchanan, "it would be to the public if the gentlemen who 'do' criticism, instead of assuming the priestly robe and sitting veiled on a tripod, were simply and fearlessly to tell us how certain works have affected them; what they like and dislike in them; how they seem to stand in relation to other literature! What time this would save! What lying it would avoid! To speak with authority is 'parlous' indeed. Who gains anything when Anonymous writes that Browning's last poem is sheer balderdash? or that, Simeon Solomon's last picture is divinely original? Who says so? That is what we want to get at. If it be Smith, let Smith come forward and sign his name."—[Bosh!—A. S. S.]

BREMEN.—A new comic opera, *Der Königspage*, music by Herr Theodor Henschel, for many years conductor at the Stadttheater, has been produced with unusual success.

CAIRO.—According to report, the Vice-Royal Italian operatic company this year will include Signora Fricci, as *prima donna*; Signori Fancelli, Stagno, and Piazza, as tenors; Signor Pandolfini, as baritone; and Signor Medini, as bass.

OPORTO.—Two new operas have lately been produced here: *La Rinnegata*, by Signor Reparez, conductor of the orchestra, and *Enrico*, by Senhor Miguel Angelo, a Portuguese composer. Both achieved a moderate amount of success.

NAPLES.—That production of French soil, the *éclaque*, has been imported here, and loudly applauded a short time since a very unsatisfactory, not to say disgraceful, performance of *Norma* at the San Carlo. However, the following night, the public revolted against the yoke imposed on them, the consequence being that Bellini's opera finished in the midst of hissing and other marks of disapprobation. There are two novelties in preparation: *Bianca Orsini*, by Signor Petrella, and *Maria Stuarda*, by Signor Palumbo. The artists in the former are Signora Krauss, Signori Barbaccini and Colonnese, and, in the second, Signora Vitali, Sanz, Signori Augusti and Cottone.—The Municipal Council have voted the abolition of the grant made to the San Carlo. One of the principal arguments of those who supported the resolution was that the stage corrupts the heart and brain, and causes the ruin of nations. "Why," asked one bright municipal luminary, Signor Savarese, "were the French defeated four years ago by the Prussians?" "On account," he went on to reply, "of their partiality for the stage!"—"Oh trumpery! oh Moses!" as my Lord Duke observes in *High Life below Stairs*.

MUSIC RECEIVED FOR REVIEW.

CHAPPELL & Co.—"She waits for me," by Louisa Gray.
NOVELLO, EWER & Co.—"A Sea Song," by W. H. Aldein; "Six Short Anthems," by S. P. Tuckerman.
STANLEY LUCAS & Co.—"L'Onda," by Louisa Gray.
JOSEPH WILLIAMS.—"Butterfly Bowers," by J. G. Risselli; "Yes, I could roam," by F. Myers; "A Token," by J. E. Richardson; "The Outward Bound," "The Homeward Watch," and "We roam and rule the sea," songs, by J. B. Waldeck; "Those little words, good-bye," by H. Gadshy; "A Bird's Life," by A. H. D. Prendergast; "I cannot mind my wheel, mother" and "Sweet Nightingale," by J. T. Treaskell; "Bellini's Last Thoughts," by E. F. Rimbault; "The Blue Bells of Scotland" and "La Belle Vue Poika," by J. G. Dent.
LAMBORN COCK.—"Little Feet," song, by Mrs. Windsor Cary Elwes.

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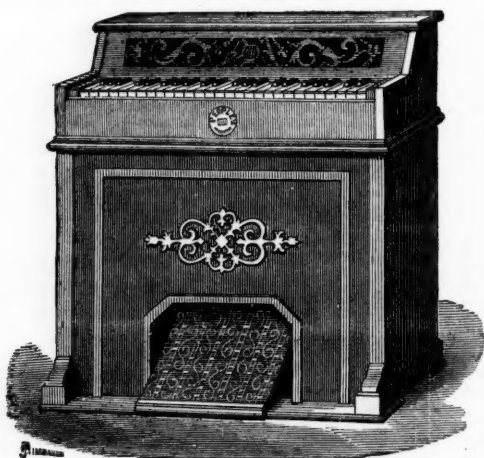
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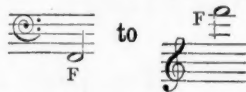
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